

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence:**

To know the cause why music was ordained,  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

OCT. 13, 1837.

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## ON LUTHER'S LOVE FOR AND KNOWLEDGE OF MUSIC.

BY A GERMAN STUDENT.

ONE of the most remarkable features in the peculiarly constituted mind of Martin Luther, was his fondness for all the enjoyments of social life. And he has recorded, in an oftentimes quoted couplet, his opinion that all wise men participate in such partiality:—

“Wer liebt nicht Weib, Wein, und Gesang,  
Der bleibt ein Narr sein Leben lang.”

Which may be Englished:—

Who loves not woman, wine, and song,  
Remains a fool his whole life long.

Of his love for a cup of generous wine, “which cheers but not inebriates,” it is not now our province to speak. Neither have we in this place ought to do with his love for womankind, manifested by his marriages. His love for and knowledge of music must alone be discussed in these pages.

The couplet we have already quoted might perhaps suffice to prove his fondness for music, but a quotation from his ‘Table-talk,’ will render this still more evident. Would that we had at hand a copy of Captain Bull’s translation, that we might supply it, with all its quaintness, as a valuable substitute for our poorer version. But our readers must take the goods the gods provide and be thankful.

“He who despises music, as all scoffers do, delighteth me but little; for music is a gift and present from God, and not the gift of man. So therefore doth it drive away the devil, and maketh a man joyful. It maketh him to forget all anger, impurity, pride, yea and all other vices. After theology, I give the next place and highest honour to music. The notes give life to the words, and we see how David and all the saints have clothed their holy thoughts in verse, rhyme, and song. *Quia pacis tempore regnat Musica.*”

And in another passage of the same work, he repeats not only his admiration of music, but declares he possessed some small skill in it. “Music is a lovely and noble gift of God’s, and nigh to theology. I would not for a great deal give up my poor knowledge of it. Youth

should be employed continually in the practice of this art, for it maketh a fine and clever people." Nor was it only as an instrument for making men wiser and better, that Luther estimated the science of song so highly; he looked upon it as a certain means of dispelling evil thoughts and temptations to error. "The devil," said Luther, "is a doleful spirit, and maketh men miserable, therefore he cannot abide joyousness. Whence it ariseth that he fleeth before Musica as far as possible, and abideth not where there is singing, especially of spiritual songs. Thus David assuaged the troubles of Saul, when the devil vexed him."

But it was not only in his communications with his friends—in his discourses at table, and his familiar epistles—that the great author of the Reformation was content to avow the high estimation in which he held the science of music. So far from fearing to announce such an opinion, Luther made a public avowal of his admiration of the art, in his celebrated eulogium entitled "*Lobrede auf die Musik*," "Discourse in praise of Music:" and which appeared both in the Latin and German languages. In the former, among the *Declamationes Phil. Melancthonis* (Ed. Argentor: 1541) and in other places. In the German, it has been several times reprinted, and among others, by Forkel. But as it has never, we believe, appeared in English, and is a matter of considerable curiosity, not only as regards the literature of music, but as illustrating the views of its extraordinary writer, we have here translated from Forkel's work,

#### MARTIN LUTHER'S DISCOURSE IN PRAISE OF MUSIC.

"To all lovers of the liberal art Musica, do I, Doctor Martin Luther, wish grace and peace from God the Father, and our Lord Jesus Christ.

"I would gladly with all my heart, laud and praise this beauteous and lovely gift of God, the liberal art Musica; for I find that the same hath many and great advantages, and is so noble and distinguished an art, that I know not how to begin, or how to desist, or in what manner or form I may so praise it, as it is fitting it should be praised, and made to be held dear and worthy by all men, and am so overloaded with the rich fullness of praise of this art, that I cannot sufficiently exalt and praise it; for who can say and declare all which might be said and written on this subject? And though any one should be ever so willing to declare and point out every thing, yet would he nevertheless forget many things—for *in summa* it is impossible that any one may or can sufficiently praise and exalt this noble art.

"For in the first place, if the matter be rightly considered, it will be found, that this art was given of God, from the beginning of the world, to all and every creature, and that it was created with all from the beginning; for there is not anything in the world, which does not of itself give forth a sound and a noise; nay, not even the very air which, though in itself invisible and incomprehensible, contains within itself music, that is fair sound and noise, for though it appeareth still and noiseless, yet if it be moved or troubled by anything, it giveth forth its music, its tones; and that which was before dumb, the same is heard and becometh a Musica; so that we may then hear and perceive, that which was before not to be heard, nor to be perceived; by which means

the Spirit manifests wondrous and great mysteries, of which I will not now treat.

"In the second place—the musical sound and song of animals, and of birds particularly, is yet more wonderful. Oh what a noble music is that, wherewith the Almighty ruler of heaven hath graced his singing-master, the nightingale, and the many thousand birds of the air; since every species hath its own peculiar melody, its rare sweet voice and dainty expression, such as no man on earth can conceive; as King David, that precious musician, who on his psaltry and timbrel sang and played aloud his godly songs, himself beareth witness, and that with great admiration and a joyous spirit. Speaking of the songs of the birds, where in the 104th psalm he prophesieth and saith as follows:—'By men shall the fowls of the heaven have their habitation, which sing among the branches.'

"What too shall I say of the voice of man, compared with which all other songs, sounds, and voices are as naught; for the same hath God gifted with such music, that his unparalleled and inconceivable goodness and wisdom therein neither may nor can be understood; for though the philosophy and men of learning have striven hard and sore troubled themselves to search out and comprehend the wondrous work and mechanism of the human voice, how it cometh to pass, that the air through such a slight and common movement of the tongue, and thereafter through a yet more common movement of the throat or neck, can of itself give forth in so varied a form and manner, according as it is governed and directed by the feelings, and that too so forcibly and powerfully, words, sound, song, and melody, that they may be heard around far and wide by every body distinctly; nay not only heard, but comprehended and understood. But they have alone understood that it were good to search out this, but nevertheless they have not discovered it. Neither has it ever happened unto any one to be able to say and declare whence cometh man's laughter, (for his weeping I will say nought) and how it happens that man laughs; this indeed do they wondrously admire, but that is all, for they cannot search it out. I have here endeavoured to display briefly the immeasurable wisdom of God in the formation of this one creature, which if we had more time, we ought to consider at greater length.

"Now shall I discourse to you of the advantages of this noble art, which are so great, that there is no one, be he ever so eloquent, who may sufficiently declare them. The only one I can now point out to you, which experience also testifieth unto us, is, that according to the sacred word of God, there is nothing which can be so fairly and highly praised and exalted as music, and namely for this reason, that over all the feelings of the human heart (of the irrational animals I will here say nothing) she is a ruler, who is mighty and powerful, through whose influence men are oftentimes governed and controlled, as it were by their lords and masters.

"For there is nothing on earth which hath greater power to make the sorrowful glad, and the glad sorrowful—and the faint-hearted to be of good cheer,—to charm the haughty to humility—to still and assuage the warmth and exorbitance of love—to diminish envy and hatred—and who can enumerate all the movements of the human heart which

govern mankind, and either lead them to virtue or tempt them to vice: but, for the government and keeping under control all these emotions, I repeat, that there is nothing more powerful than music. Yea, the Holy Spirit himself praiseth and honoureth this noble art, as the instrument of his own service, in so far, that He in the sacred writings, that his gifts, that is, the moving and exciting to all virtues and good works, were given to the Prophets through music, as we see in the prophet Elisha, who, when he would prophecy, commanded that they should bring unto him a musician, and when the musician played upon the strings, the hand of the Lord came upon Elisha. And again the Scriptures tell us, that Satan, by whom people are tempted to all misdoings and vices, may be expelled by music, as was shown in the case of king Saul, upon whom when the Spirit of God came, then David took up his harp and played with his hand, so that Saul was quickened, and it was better with him, and the evil spirit departed from him. Therefore have the holy fathers and the prophets not in vain employed the word of God in various songs and playing of instruments, in order that music might ever abide in the Church: wherefore have we then so many precious songs and Psalms, which, both with words, and with sound and melodies, delight the heart of man. In the unreasonable brutes, however, and in stringed instruments, and in other instruments, we hear only the sound, and the song, and the melody, but nought of speech or words; for unto man alone of all creatures, hath a voice with speech been given, that he might know how, and be able to praise God, both with singing and words, namely, with clear sounding discourses; and should celebrate God's goodness and mercy, to the doing of which choice words and lovely melodies are most fitly employed.

(To be continued.)

### WESTMINSTER ABBEY SERVICE.

To the Editor of the Musical World.

SIR,—I beg to call the attention of the musical director of the service in Westminster Abbey, to an omission which is frequently felt and complained of, viz.—a written programme, fixed in some conspicuous place, from which those who attend the service may ascertain the authors of the pieces they hear performed; a plan which is attended to in St. Paul's, though, it must be confessed, not very regularly. It is a matter of regret to many, that this expedient has not been adopted at the other Metropolitan Cathedral, where, unquestionably, every thing else is conducted in a far superior manner. But, perhaps, if notice is taken of it in your excellent journal, Mr. Turle will enhance the gratification he already confers, by letting his hearers *understand* what it is they are listening to.

I am, Sir, your most obedient Servant,

MONASTICUS.

### "COULD A MAN BE SECURE," AND "MAD TOM."

SIR,—Observing in the Musical World of last week, a correspondence concerning the authorship of 'Could a man be secure,' which I have never before known to be attributed to any other than Starling Goodwin, (whose name it

bears in the 'Convito Armonico,' as well as other editions) and as 'Mad Tom' is also mentioned, of which song I have accidentally learned some particulars, I beg to offer them for insertion.

Having for some time derived amusement from collecting such old tunes as appear to be of strictly English origin, I found by accident at the British Museum the identical song of 'Mad Tom,' in a collection of dance tunes published in the year 1650, being eight years before Purcell was born. The work is called the "English Dancing Master," and the name of the tune is there 'Graies Inne Maske.' It contains the whole of 'Mad Tom,' as printed in the late editions of the "Orpheus Britannicus," and it is only in the late editions that it appears at all. Nor is all the latter part by George Hayden (for I have the original copy of his song now before me). That which is taken in the Pasticcio now passing under the name of Purcell's 'Mad Tom' is from the words 'In my triumphant chariot hurl'd' as far as 'your sovereign Lord Mad Tom,' from thence commences the concluding movement in  $\frac{3}{4}$  time by some other hand. The first song is complete without the addition of George Hayden's, or the  $\frac{3}{4}$  movement, and the second verse, which is discarded in the song as now printed, will be found in Percy's "Relics of Ancient Poetry." The title of the tune 'Graies Inne Maske,' reminds me of a curious custom of obliging Lawyers to dance four times a year, quoted from Dugdale, by Sir John Hawkins, in his History of Music, vol. ii, page 137. "It is not many years since the judges, in compliance with ancient custom, danced annually on Candlemas day. And that nothing might be wanting for their encouragement in this excellent study (the law) they have very anciently had dancings for their recreations and delight, commonly called Revels, allowed at certain seasons; and that by special order of the Society, as appeareth in 9 Hen. VI, there should be four Revels that year, and no more," &c. And again he says, "Nor were these Exercises of Dancing merely permitted, but thought very necessary, as it seems, and much conducing to the making of gentlemen more fit for their books at other times; for by an order made 6th Feb. 7 Jac. it appears that the under Barristers were by decimation put out of Commons for example's sake, because the whole Bar offended by not dancing on the Candlemas Day preceding, according to the ancient order of this society when the judges were present; with this, that if the like fault were afterwards committed they should be fined or disbarred."

It appears therefore that the *original* song of 'Mad Tom,' was in high favour in the time of Charles I, and probably turned into a dance, expressly for the gentlemen of the legal profession.

I beg to say, in conclusion, that I shall feel much indebted to any of your readers, who can give me any information or assistance in rendering my collection of old English tunes as complete as possible, it being my intention to publish a first number in the ensuing spring, from the portion already compiled for me by Dr. Crotch; with any history or anecdote I may learn concerning them, and carefully avoiding such as are Irish, Scotch, or Welsh.

50, New Bond Street.

Your obedient Servant,

WM. CHAPPELL.

### BIRMINGHAM FESTIVAL.

SIR,—In your last number you have alluded to the low rate at which the chorists at the Birmingham Festival were paid; adding, that many of them walked down, in order to economise their pittance. Now, Sir, I beg to say that I walked a great part of the way, both down and up, for if I had not done so, my engagement would have been a positive loss to me. And how could it be otherwise, when, on reaching Birmingham, I was asked from three to six

guineas a week for lodgings, and two guineas for a bed-room just big enough to turn round in? How the sisterhood of the profession, who are not gifted with legs strong enough to step from here to Birmingham, contrived, heaven only knows. But doubtless by the next Festival, when the railroad will be completed, we shall be reminded of the comparatively cheap travelling, and treated with a corresponding reduction in the terms.

Your correspondent "A TEN POUNDER," (I am only a six pounder) in alluding to the enormous sums paid to the principal singers, acquits Madame Grisi in her demand of 600 guineas, but blames the committee for their compliance. This is, I think, a little inconsistent. There is no reason to believe that the demand was disproportioned to the great attraction of this lady, and therefore the committee were right in complying with it. The writer should lay the blame where alone it is due—on the bad taste of the public, who choose to prefer Italian roulades to Handel and Mendelssohn. The terms of singers are only an index of the public taste. Albertazzi, I believe, demanded £1000—what sum she received I know not, but whatever it was, I do not mean to say that her services were not worth it. But the terms of her engagement, considering her repeated and lamentable failures at the morning concerts, would, I suspect, afford another very sufficing proof of the state of public taste.

I observe that your friend of the 'Morning Post,' glorifies the committee exceedingly upon having given Mendelssohn a sum of money for his concerto. The writer has not acquainted us with the amount, but, as it seems, it is to be regarded as a gratuitous offering at the shrine of genius. The committee, while they were about it, might have made another at the altar of humanity, by saving old men from the alternative of catching rheumatisms upon night coaches, and others from that of sleeping night after night on the road, sick and feverish with fatigue—or of returning to London *minus* by their engagement. During the performance of 'St. Paul,' a man in the orchestra fell down in a fit, and was carried out in strong convulsions. I afterwards heard that he was subject to them, and had come that morning from some distant place (I forget where). There is, I believe, nothing like fatigue for bringing on fits, with those who are subject to them, (I thank God I am not so) and thus it would seem, that among the benefits conferred by the festival on the general hospital, there is a chance of its occasionally supplying it with a few patients.

Your's obliged,

A SIX-POUNDER.

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#### "AS I SAW FAIR CHLORA."

SIR,—In support of my argument of this duet being the composition of John Weldon, I beg to refer you to the following extract from *Burg's Anecdotes*, vol. 2, page 316.

"As a secular composer Weldon had his admirers; his song for two voices '*As I saw fair Chlora walk alone*,' was long in favour with the public; and his air in the *Judgment of Paris*, '*Let ambition fire thy mind*,' is a melody so natural and pleasing, that, like an evergreen in vegetation, it will always be fresh and blooming, and there is no air in greater estimation than this, even at present, as sung in the English Opera of '*Love in a Village*,' to the words '*Hope, thou nurse of young desire*,'"

Weldon died in 1736, and was succeeded in the King's Chapel by the late excellent Dr. Boyce.

Oct. 4th, 9, John Street.

CHARLES PLATTS.

Wellington Street, Oct. 1837.

SIR,—In reply to a letter of Mr. Parry in your last number of 'The Musical World,' I beg to inform that gentleman that I had once a copy of 'As I saw fair Chlora,' with the date of '1769, and composed by George Hayden, organist of Bermondsey Church,' engraved thereon, but that I lost it in a fire which took place at my house a few years back, otherwise I should have had great pleasure in sending it you for his inspection.

I remain, sir, your obedient humble servant,

PAUL BEDFORD.

### RUBINI IN HIS NATIVE TOWN.

RUBINI, as we have before had occasion to notice, is a native of the environs of Bergamo, in that province which by an inexplicable singularity, has given birth to all the famous and celebrated tenors possessed by Italy for more than half a century; Viganoni, Bianchi, Nozzari, Bordogni, the two Davids, father and son, and the three Rubinis.

For several years his fellow-countrymen had heard of his fame, but they themselves had never heard him sing. Rubini at length consented to their wishes, and during the short interval between the theatrical seasons of London and Paris, he went during the fair at Bergamo, and gave twelve gratuitous representations in that city, which is now no longer called the native place of *Arlechino*, but '*la Citta degli Tenori*.' Rubini, who, like the soldiers of a republic, rising from grade to grade, to wield at last the sceptre in lieu of the firelock, has also risen from the lowest ranks of the Lyrical Militia, to the uncontested sovereignty, by universal suffrage,—Rubini I say, has not displayed in his change of fortune the ostentatious vanity of a *parvenu*, but the noble pride of having raised himself from his humble commencement. After having embraced his aged father, formerly the courier of the mail bag, but whom he has now lodged in a palace, his first visit was to the old peasant who had nourished him with her milk; and to the tailor to whom he was apprenticed.

It was at this period, while singing at his work without thought and without care, like Lafontaine's cobbler, that he was heard by a person who found his voice agreeable, and procured his entry at the Theatre of Milan, as the lowest of the second tenor choristers. The distance was certainly immense between that and the first tenor in the world.

His arrival at Bergamo, as will easily be believed, was a mighty event for that place, when the immense crowd from Milan, Pavia, Brescia, Verona, was so great that forty francs were asked for a bed at a common public house. The theatre had been magnificently decorated for his reception; and the whole town was illuminated as on occasions of public rejoicing. Each night the shouts, the transports of enthusiasm, (such as are witnessed in Italy alone) greeted his entrance on the stage, and each of his songs. He was all but suffocated under the continual shower of flowers, of crowns, and of verses to his praise printed on satin. He was compelled repeatedly to appear twenty times together: and at the end of the opera, he was accompanied home by a military band. The crowd, assembled at his door until two or three in the morning, caused him to re-appear at his balcony to salute him with

their Vivà Rubini! Vivà Rubini! At his last performance, their testimonies of admiration were carried still farther, or at least more prolonged. They threw him an immense crown of weeping willow, to express the regret of the entire population; and a *bouquet monstre* of so immense a size, that five large pine apples formed the kernel of it. During his residence in Bergamo, Rubini paid a visit to the little village of *Romano*, where he was born, and as it was impossible to perform an opera there, he went to the little church and sang a mass. The crowd that followed him every where was so great, that the houses being all full, many persons were forced to bivouac in the fields and squares, sleeping in the carriages which had conveyed them. At last, at the moment of his departure, the municipal authorities at Bergamo presented him with a magnificent diamond pin, and informed him that his statue in marble would speedily surmount the Place de la Ville. Here is a triumph! here an honour!! in this our age, a great artist walks forth the equal of a king.

### GRESHAM PROFESSORSHIP OF MUSIC.

THE following proceedings took place in the Court of Common Council, on Thursday, Oct. 5, on the presentation of the report of the Gresham Committee, announcing the death of the late professor of music, and the introduction of the resolutions which we inserted last week.

Mr. BAYLIS, in moving the first resolution, to the effect that the lectures on music be in future delivered in the theatre of the City of London School, entered into a short history of the whole proceedings since the subject was first mooted by him, showing that all parties concerned, except some of the professors, agreed on the eligibility of the theatre of the school, and that their objections were of the most futile and puerile kind. He would not go over again the ground he had on previous occasions occupied, with regard to the inferences to be drawn from the will of Sir Thomas Gresham, and the state of the times in which he lived, although the whole history of the bequest, and of the earlier professors, formed a striking commentary on the will, and satisfactorily proved that the lectures were really intended to be beneficial to the citizens of London, and not to degenerate into an odious sinecure, equally profitable and disgraceful to the professors, and unprofitable and offensive to the public—(cheers). Mr. B. referred to the petitions and resolutions of wardmotes on the subject, as evidencing the state of public feeling upon it, and earnestly appealed to the court so to alter the condition of these lectures as to remove the stain which would rest on the corporation, as trustees of this noble and munificent gift, so long as the lectures were a mere dry and useless form—(hear, hear). Mr. B. then alluded to the contrast between the anxious care of the trustees in the early appointments, and the expectations then excited, and their present condition, and adduced, as a biting satire on the modern condition of the lectures, the fact that, previous to the first appointment, the university of Cambridge expressed a fear that students might be drawn off from that place, to London—(laughter and cheers). With regard to the lecturing theatre of the school, as a place peculiarly adapted for lectures of the kind, they had the highest possible authority, in the person of Dr. Birkbeck, who, on the day of the opening of the school by a public lecture (delivered by the late Dr. Ritchie), had publicly declared his opinion, that he had seldom seen a place with so many advantages for this purpose. He did not, however, contemplate making these lectures mere auxiliaries to the school—it was with him rather a question of locality and public convenience.

The only use he would make of them for the purposes of the school itself, would be, to render admission to the lectures, a reward for superior attainments in the higher boys; and it was obvious that if the professors were men of real science, this arrangement would be highly beneficial to their interests and reputation, by surrounding them by new and, perhaps, permanent connexions. But he (Mr. B.) pleaded for the citizens of London, rather than for the pupils of the school, and especially for that class of young men who, in situations of trust and confidence in counting houses and offices, helped to build the fortunes of their employers, and to whom an institution of this kind might be greatly advantageous. It was but fair that the dull monotony of their lives should be cheered by the light which such opportunities might impart. Happily the notion was exploded, which held that such young men were worse citizens or worse men of business, for their attention to literature, and to science; for experience (stronger than any argument) had proved that the slovenly and the indolent might be found in the evenings in the saloons of the theatre, or amid the orgies of the gaming table, but not in the library, or the lecture room—(cheers).

Mr. STACEY seconded the motion, which was carried unanimously.

Mr. BAYLIS then moved, "that the probationary lectures, previous to the election, be delivered in the theatre of the school." It was perfectly natural and right that they should be delivered in the same building where the professor was subsequently to lecture, that the physical, as well as intellectual and scientific qualifications of the candidate, might be ascertained. Mr. Baylis complimented the Gresham committee, on having decided in favour of probationary lectures, and confided in the justice of the committee to make it a *bonâ fide* proceeding. He would not believe the possibility of any one of the electors so far committing himself to the system which had hitherto too often made the Gresham lectures a mere offensive job, as to promise a vote until these lectures had been delivered; for if the matter was decided before the probationary trial, all his efforts and those of others, would be useless, and public opinion would still be outraged.

Mr. JUPP seconded the motion. He thought nothing could be more fair.

Mr. Deputy WESTWOOD doubted whether highly scientific men should be asked to deliver probationary lectures; they might consider their professional character as too high to need such a trial.

Mr. STACEY thought those were the very men who would be anxious to appear before the public, unless they were merely men of science, and not lecturers at all, in which case, they were not the men the citizens wanted.

Carried unanimously.

These proceedings will (as it is generally understood) be followed up by immediate arrangements for the delivery of the music lectures in the theatre of the school, commencing in this term.—*Morning Herald*.

[We have heard it stated that a question is likely to arise whether the corporation of London, without the authority of an act of Parliament, have the power to alter at will the *place* for the delivery of the Gresham lectures; which, if we are correctly informed, the testament of their founder has provided shall take place in the college. Nothing, we believe, is specified in the will, as to the *time* of delivery; but so questionable is the power of the corporation upon the other point, that we have heard that the other professors have refused to lecture any where but in the Gresham college itself.]

## PROVINCIALS.

MALTON MUSICAL FESTIVAL.—This event forms an era in the annals of Malton. The festival commenced on Wednesday week, in the Church of St. Michael's, in aid of the funds of the Boys' and Girls' Schools, the Infant

School, and the Dispensary, under the patronage of his Grace the Lord Archbishop of York, and a long list of the surrounding nobility and gentry. Extensive preparations had been, for a week previously, going on in the church, a spacious and commodious gallery for the patrons, fronting the orchestra, had been erected, the organ repaired and put in tune by Mr. Ward, of York, and every thing in a state of forwardness. The committee of management had been indefatigable in their endeavours to forward the undertaking, and to bring it to a successful issue. On Tuesday, being the day of rehearsal, the various parties engaged as performers from York, Lincoln, Hovingham, Whitby, and the surrounding neighbourhood, began to arrive, which caused the town some animation, and about twelve o'clock the parties assembled in the church, when the rehearsal commenced, and went off satisfactorily.

The performance for this morning was that sublime oratorio of Handel's, 'The Messiah,' and after the morning's rehearsal the doors were opened, and company began gradually to fill the church. At about twelve o'clock, the church was respectably filled, and the performance commenced; on which we may remark generally, and we are borne out in our observation by some first-rate judges, that for a provincial festival of this class, nothing could equal the manner in which the Messiah was performed. The orchestra was powerful, consisting of about 100 performers, and the choruses, particularly, went off well, owing to the capital drilling the singers had received from Mr. Harker, of Hovingham. We must notice in terms of high commendation the manner in which Miss Charlton acquitted herself. This young lady is from Lincoln. Her voice is rich and full, of much sweetness, and of great power and compass. Her song of 'There were shepherds abiding,' was given with great effect, and in a chaste style; but in 'I know that my Redeemer liveth,' she made a great impression on the audience. The other vocal and instrumental performers ably did their duties, and well sustained their parts, in particular Mr. Jones, who sang 'He was despised and rejected of men,' with very great taste, feeling, and expression, as also Messrs. Kay, Dixon, Buckley, Reader, and Lee, and Masters Rougier and Court, who all contributed their share to the success of the whole.

The second day's performance consisted of a miscellaneous selection, in which Mr. Reader gave high satisfaction in 'Arm, arm ye brave;' Mr. Jones in 'Lord remember David,' and Miss Charlton in 'What though I trace;' 'Angels ever bright;' and Novello's 'Infant's prayer,' which she sang with great purity and depth of expression. The 'Hailstone' chorus, and 'Heavens are telling,' went remarkably well. On the first evening there was a concert, and on the second a ball.—*York Courant and Herald.*

**BATH.**—On Monday evening, the Bath Choral Society gave its Second Subscription Concert at the Assembly Rooms. The performances took place in the large room; which was filled by a highly respectable company, who testified, by unequivocal demonstrations, the pleasure they experienced on the occasion. The selection for the evening embraced many of those sterling compositions of Handel, Haydn, Mozart, &c. to which an undying celebrity has been justly attached—compositions which, however often repeated, must continue to please so long as human nature remains capable of being gratified by the concord of sweet sounds. The principal vocal performers were Mrs. E. Loder, Miss Russell; Mr. Bianchi Taylor, Mr. Milsom, and Mr. Lawler (pupil of Mr. B. Taylor.) Mr. J. F. Loder led the band; Mr. Champion presided at the organ; and Mr. Loder conducted with his usual ability. Mr. Bianchi Taylor, in the various pieces allotted to him, proved himself an admirable musician. His recitatives were highly effective: they were distinguished by appropriate energy, feeling, and pathos. As an instance, we might mention 'In native worth,' particularly the latter part of the air; and 'Total Eclipse.' Mrs. E. Loder sang, with her accustomed sweetness, grace, and simplicity, 'If

guiltless blood,' and 'What though I trace:' the first of these airs was encored. Miss Russell acquitted herself to admiration. She sang 'Rejoice greatly;' 'The marvellous work;' and was well accompanied by Mr. Hervey on the clarinet in 'Gratias agimus:' the effect of this last piece was delightful, and the performance rapturously encored. The choruses went excellently. Among these were, 'And the glory of the Lord;' 'Gloria in excelsis;' 'The heavens are telling;' 'When His loud voice;' and 'Hallelujah,' &c. The orchestra was full; indeed the instrumental department at this concert deserves high praise.—*Bath and Cheltenham Gazette.*

**DEVON AND EXETER SUBSCRIPTION CONCERTS.**—Mr. Kellow J. Pye of this city, an able, and deservedly esteemed professor, has arranged a series of concerts for the present season; and we are happy to state that the very numerous and elegant attendance at the first of these concerts, which took place at the Subscription Rooms, last Thursday the 5th, afforded convincing proof that his laudable feeling for the amusement of the nobility and gentry of Devon and Exeter, has been duly appreciated. There were four hundred and fifty present, forming a splendid array of rank, beauty, and fashion. We also congratulate the conductor on the success of his first concert, the performances in general having gone off exceedingly well, and we believe, given satisfaction. The band was not large, but judiciously selected, including S. S. Wesley, Seymour, Gratton Cooke, Dunsford, Ramson, C. Lucas, Howell, Harper Jun. W. T. Harper, Goodwin, &c. &c.; led by Loder.—Conductor, Mr. Kellow J. Pye. The principal singers engaged were Miss Clara Novello, Mrs. Seymour, and Mr. Hobbs, together with the choir of the Cathedral, and other able professional gentlemen and amateurs. The first act opened with a symphony in D, by Beethoven, exceedingly well executed, and which was followed by great applause. Rossini's Duo, from Tancredi, 'Ah! se de' mali miei,' followed, which introduced Mrs. Seymour, and Mr. Hobbs, by whom it was well executed. Mrs. Seymour has a pleasing voice, and sings with much taste. Mr. Hobbs was effective in Haydn's fine air, from the Creation, 'In native worth,' which was loudly applauded. The star of the evening next appeared, Miss Clara Novello, and delighted the company, by singing Haydn's Recitative air 'With verdure clad,' which was followed by a rapturous applause. Bellini's Duo, 'Deh! con te,' (Norma), by Miss Clara Novello and Mrs. Seymour, was admirably performed, the latter lady sustaining her part with great taste and judgment: it was much applauded. The first act closed with a Septuor (MS.) by Mr. Kellow Pye; piano-forte, violin, viola, violoncello, double bass, oboe, and horn: Messrs. K. J. Pye, Patey, Dunsford, Lucas, Howell, Cooke, and Harper jun.—It is a composition of great merit, in a high style of music, in which is displayed much science taste, and judgment. It was enthusiastically applauded, and the general excellence of Mr. Pye's conducting deserves honourable mention. The second act commenced with Weber's Overture (Oberon) which was a beautiful performance. Pacini's Aria, 'Sommo cielo,' by Miss Clara Novello, (violin obligato, Mr. Loder), highly gratified the audience, and was encored: we must not forget to notice that Mr. Loder's brilliant performance of the introductory symphony elicited the greatest applause. The beautiful madrigal 'Lady when I behold,' (Wilbye) was admirably sung by the choristers of the cathedral, &c. The favourite ballad, 'Joek o' Hazledean,' Miss Clara Novello sang, and elicited continued applause, with a general encore. The concert closed with Mozart's grand overture, 'Zauberflöte,' performed in excellent style, and loudly applauded. This day (Friday) a morning concert has taken place, at which there has been a full and fashionable attendance, the performances throughout having given the greatest satisfaction. This closes the first series.—*Woolmer's Gazette.*

**CHELTEMHAM.**—MISS CHAMBERS'S CONCERT, which took place last Monday evening at the Old Wells, proved very attractive, for it was honoured

by the presence of upwards of three hundred-and-fifty fashionables. The vocalists on the occasion were, Mr. and Mrs. Edmunds, Miss Chambers, and Signor Piozzi, nephew to the celebrated lady of that name. Mrs. Edmunds (once Miss Cawse), was one of Sir G. Smart's best pupils; both Mr. and Mrs. Edmunds were well received. Signor Piozzi's 'Vi ravviso,' (Bellini) was also favourably received. That extraordinary young violinist Mr. Cooper, (only nineteen years of age) delighted us once more with Rode's beautiful air (in G) with variations: Mr. Pio Cianchettini was conductor on the occasion; he also favoured us with his mother's celebrated variations to 'Adeste Fideles,' which was followed by Steibelt's Rondo 'La Chasse;' the first of these was quite new to us, and we must add that it is a composition worthy of Dussek's sister. Between the first and second acts of the concert, Miss Chambers sang very sweetly a Spanish, a French, and an English ballad, accompanying herself on the guitar. In all these she was loudly applauded, and in the second encored. The concert was succeeded by a dance.—*Cheltenham Looker-on.*

### MR. SAMUEL WESLEY.

It is our melancholy duty to announce the death of this very extraordinary musician and accomplished scholar. Mr. Wesley expired on Wednesday last, in the afternoon, at about 20 minutes after 4 o'clock, in a calm and composed state of mind, and in total freedom from pain. His illness, which was diarrhœa (the frequent attendant upon the decay of nature) had not assumed a formidable aspect till a few days before his death. Mr. Wesley was born on the 24th of February, 1766 (the same day and month which gave Handel to the world) consequently he was in his seventy-second year. The suddenness of the event, and lateness in the week when it occurred, prevent our entering into a detail of his remarkable musical life. This, to the best of our ability, we shall endeavour to supply in the next number of the 'Musical World.'

### MR. WESLEY'S LAST MOMENTS.

On Tuesday morning he called to him Miss Wesley, his second daughter, and said 'My child, the Almighty will take care of you.' Mr. Davison called in the course of the morning, and on his asking how he was, he replied, 'very ill,' and immediately thanked him in affectionate terms for his many acts of kindness. In the evening, the struggle between life and death came on. During his paroxysms he continually prayed most fervently. About five o'clock on the Wednesday morning a change took place, and it became evident that he was falling into a state of approaching asphyxia. He was to the last perfectly sensible, and conscious that his family and friends were around him. Just previous to his departure, although he had not spoken for some time, he cried out in his usual tone, 'O Lord Jesus, Lord Jesus,' and immediately added in a hurried and energetic manner, 'Good bye all, good bye—all,' and thus expired.

### REVIEW.

'Lord of truth and life immortal.' Poetry by the Rev. C. S. Bird; set to music by Pio Cianchettini.—WILLIS.

A sweet melody, and justly adapted to the sentiment of the poetry. The

accompaniment, which is designed for either the organ or piano-forte, is novel in manner, but we suspect will have a better effect on the latter instrument. We should have preferred that the accompanying chord to the conclusion of the vocal part had ended in the key note; for, as it is written, it will perplex the singer.

*'Oft will I meet thee.'* Answer to *'Where will you meet me.'* Sung by Mrs. Honey in the Operetta of the *'Guardian Sylph,'* composed by Louis Leo.—JEFFERYS.

*'When the village is wrapped in quiet sleep.'* Song of the Mountain Fairies. Poetry by James H. Dixon, Esq. Music composed by James Wilkinson.—GEORGE AND MANBY.

*'Oh! my love has an eye of the softest blue.'* Ballad. Sung by Mr. Leffler. Composed by W. Bayly.—PLATTS.

*'The Bride and her Love, where are they?'* Song. Composed by Rob. W. Dixon. Harmonies and accompaniments by S. Gödbé.—GEORGE & MANBY.

We have brought the above songs under the reader's eye, together, as all of them possess that graceful mediocrity, and nothing more, which characterizes nine-tenths of the new songs which come before us. Would we had some variety of phraseology wherewith to describe them—*pretty—smooth—graceful—elegant—agreeable—flowing, &c. &c.*—we have exhausted the terms over and over. If, however, these gentlemen can be satisfied with such an oft-served dish of critical common-places, they are heartily and deservedly welcome to them. We are sorry we have nothing more to offer. Mr. Louis Leo's song sets out promisingly, but disappoints expectation as it proceeds; he writes in the style of Alexander Lee—a good model certainly for him that requires one. Mr. Wilkinson's contribution is, we think, the best. The other two are well harmonized.

*'Les Brillants,'* a set of Quadrilles, by T. Brown.—CRAMER.

*'Les Favorites,'* Quadrilles, by T. H. A. Marsh.—*Recollections of Devonshire.* Two Valse rondos, by ditto.—CHAPPELL.

*Quadrille de contredanses des Fées.* Performed at the Nobility Assemblies. Composed by Caroline Honoria Campbell.—T. E. PURDAY.

*Contredanses, suivies d'une valse variée, et d'une galoppe, en duos, à quatre mains, par Pio Cianchettini.*—CHAPPELL.

The first of the above is a pretty set, somewhat *Herzish*, but likely to become popular. Mr. Marsh's quadrilles (*Les Favorites*) are worthy their name, which is more than can be often said of these assumptions of flattering titles. Of his 'valse rondos,' the first is poor and common-place, but the second good and original, with a pretty modulation or two. Then follows Miss Campbell, whom we must not omit, for old acquaintance sake. The best of her figures are the first and last. No. 4 is on a good subject, although not new. Last, though not least, comes Mr. Cianchettini, whose quadrilles are capital things; original, brilliant, and not difficult. Like a true resolver of *discords*, he has so nicely approporioned the duties of 'primo' and 'secondo' throughout, as to preclude the possibility of a contest for the precedence—a necessary precaution in writing for four hands. The galoppe is very pretty and spirited.

## CHIT-CHAT FROM THE CONTINENT.

*Musical Manuscript.*—Philip Joseph Caffrain, one of the Benedictines of the Congregation of St. Maur, has lately become again the subject of discussion on account of his "*Essai sur l'histoire de la Musique,*" which many believed, but now have proved, to have been printed at Paris in 1757. The manuscript however is well known to be still in existence in the Royal Library at Paris (Coté No. 16, Fonds de

Corbie) and it is much to be wished, as considerable importance has been attached to the work, that some one qualified for the task would examine it, and favor the lovers of musical literature with the result of their researches.

#### MISCELLANEOUS.

**GRESHAM PROFESSORSHIP.**—To obviate all misapprehension as to the cause of Sir George Smart's sudden resignation as a candidate for the vacant professorship, when he had reason to believe that the majority of the committee were in his favour; we know that his motive for doing so was solely in consequence of his having heard that it was the intention of the committee to change the time of delivering the lectures from the morning to the evening.

**THE CHARTER HOUSE.**—We have reason to believe that we were misinformed in a statement we made last week relative to the emoluments attendant upon the situation of organist to the above foundation. The salary we understand to be but £40 a year; and that in future the suite of rooms, and the dinners heretofore attached to the office, will no longer be the perquisites of the organist. At the same time, it is said, he will receive compensation in advance of salary for their loss.

**MR. CHIPP'S KETTLE-DRUMS.**—We have reason to believe that the desideratum of being able, by one movement, and in the most conveniently short space of time, to tune the kettle-drum has at length been achieved. Mr. Chipp has applied a machinery to his pair of drums (invented as he candidly states by Mr. Read, a skilful engineer) which completely answers the purpose required. By one motion the whole of the head is immediately lightened or relaxed to any required pitch, according to the size of the drum, so that the performer, in the most sudden transitions of modulation, can with ease and safety be ever ready for a change of key. The invention also offers another advantage, which is, that in the event of an accident happening to the new machinery, recourse may be had immediately to the old mode of tuning. Another desideratum of high importance in the construction of all musical instruments has not been forgotten in this instance—namely, tone. Care has been taken that vibration should not be obstructed by attaching a weight of apparatus to the body of the drum; to avoid this evil, curved rods are affixed to the original screws, and which running equi-distant outside, without coming in contact with it, converge at the bottom, where, acting upon a proportionate number of inclined planes under the simultaneous control of a lever or endless screw, every gradation of tone is at instant command; and of course the stress of this machinery falls at the bottom of the instrument, the only part where it can be placed without impairing sound. The best encomium that can be offered for this new mode of tuning is, that Mr. Chipp has used it at the Italian Opera, where the most abrupt changes of harmony so frequently occur, and also at the Birmingham great Musical Festival of this year, where it gave general satisfaction. The invention has received the approving testimony of almost every practical musician of eminence in the country: all the members for instance of the Philharmonic Society, together with such authorities as Mr. Mendelssohn and the Chevalier Neukomm.

**THE LEEDS ORGAN.**—The erection of a large instrument in a Wesleyan chapel, is an epoch in the history of the connexion. The chapel in Oxford Place, Leeds, is very spacious, and the new organ will exceed in size any erected in the metropolitan churches with the exception of the Christchurch and one or two others. Messrs. Hill and Davison, the builders, are erecting it in the Music Hall, Store Street, to give the connexion resident in London an opportunity of hearing it. Mr. Adams will perform a selection of Music on Wednesday and Friday next, and Mr. Gauntlett and Mr. Pittman on Thursday.

**ORGAN PERFORMANCE AT ST. SEPULCHRE'S.**—Miss Stirling, whose playing we had occasion to speak of in a late number of the 'Musical World,' last evening performed for nearly three hours almost without intermission, a series of choice fugues and chorales from Sebastian Bach. We have not room at this time (so near our going to press) to enter into farther detail upon Miss Stirling's playing than to express our admiration of her talent. What particularly struck us was, the unvarying smoothness of her fingering, the total absence of hesitation and chopping, the steadiness of her time, and her management of the pedals, which for a person only seventeen years old, and a young lady too, is extraordinary. The organ (one of Gray's we believe) is a most beautiful instrument.

**M. DE BERIOT.**—It has been currently reported that there is a marriage on the tapis between this celebrated violinist and the daughter of the French Consul at Brussels; but the report is without foundation. We saw De Beriot a few weeks ago at Brussels, when his affliction on account of the irreparable loss he has sustained was such, as to show that nothing is farther from his thoughts than the idea of entering into any new matrimonial engagement.—*Gazette Musicale.*

**THE ITALIAN OPERA** at Paris opened on Tuesday last, but not (as had been announced) with 'I Puritani.' The sudden indisposition of Rubini occasioned the substitution of La Gazza Ladra, in which Grisi, Tamburini, Lablache, and Ivanhoff, sustained the high reputation they enjoy both in Paris and London. The part of Fabrizio was taken on the spur of the moment by a young performer of the name of Ferlini, whose powers cannot be properly judged of till he appear in a character for which he is fully prepared.—*Gazette Musicale.*

**FUNERAL OF MR. SAMUEL WESLEY.**—Our musical brethren, on this occasion, will not fail in following the example of those on the Continent. If Weber had his requiem at Moorfields, Beethoven the solemnities at Vienna, Samuel Wesley's remains should not be permitted to be placed in their last resting place without a similar testimonial of regard and veneration. The members of the Metropolitan choirs will, no doubt, readily offer their assistance,—and as in the performance of a chorus, weight of voice is essential, the leading members of the Amateur Choral Societies will doubtless respond to a call for their aid. It is proposed to perform on the occasion of the interment of Mr. Wesley's remains, this distinguished composer's funeral anthem, written on the death of his brother, Charles Wesley; the five-part chorus, 'Omnia vanitas,' composed by the deceased shortly after the death of his father, the words of which were quoted by the Rev. Mr. C. Wesley, in his dying hour; and the anthem, 'If we believe that Jesus died,' by Dr. Boyce. In the event that difficulties might occur in the rehearsal of Mr. Wesley's compositions, the funeral service of Purcell and Croft, with an anthem of Greene's or Battishill's, may be substituted.

**THE QUEEN** has been graciously pleased to appoint Messrs. Hill and Davison, the builders of the organ recently erected in the Chapel Royal, St. James's, and the large organs in Birmingham New Town Hall, and York Minster, Organ Builders to Her Majesty.

**MR. WILLMAN.**—This gentleman, who during the past week has suffered from an illness of imminent peril, is, we are happy to hear, pronounced out of danger.

#### NOTICES TO CORRESPONDENTS.

**DOUBLE G.** The MS. of our reporter is no longer in existence to refer to. So intimate, however, is he with the composition alluded to by our correspondent, that his own writing only would convince him that he had made such a mistake. Were it not that the party criticised must necessarily be brought forward, (a very unnecessary proceeding now) the reporter could in a moment point to the precise passage where the performer was at fault. Referring to another part of Double G.'s letter, we are of opinion, with Dr. Johnson, that "no man was ever 'written down' but—by himself."

**DELTA T. G.** has been received, and will in all probability appear next week.

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

- Burgmüller. "Les fleurs d'Italie," 12 Mélodies gracieuses de Donizetti, No. 7. ....CHAPPELL  
Burrowes. The Kiel Row, arranged as a Rondo. ....OLLIVIER  
Chaulieu's Saxon Air, with Vars. DITTO  
Czerny's Piennig Waltz. Vars. MONRO  
— Quadrilles Royales, Sets 1, 2. Duets, op. 459. ....COCKS  
— Austrian Waltz. Brill. Vars. OLLIVIER  
— Moderately difficult Pieces on Operatic Airs, op. 454. Viz. Minuet, Don Juan. Theme. Le bal masqué. La ci darem. Vui mirate. Soave imagine d'amor. Stanca di piu combattere. Come innocente. The manly heart. Se m'abbandoni. Air from Preciosa. Barcarole from Masaniello. Air from Zampa. 2nd Air from Preciosa. Air from La Muette de Portici. Air from Tancredi. I love her, how I love her (Gustavus). O dolce contento. Air from Figaro. ....COCKS  
Himmel's Alexis. Vars. by F.A. Weber, op. 6. ....LONSDALE  
Meves. Non piu mesta, arranged as a Rondo. ....OLLIVIER  
Moscheles. Rondo in B. ....DITTO  
Musard's 29th Set of Quadrilles. "Les pensées de Rossini," arranged for Piano-forte, with Accompts. for Violin, Flute, Flageolet and Cornet à Piston (ad lib.). ....D'ALMAINE  
— 30th Set. "Un debut," arranged for Ditto. ....DITTO  
— 31st Set. "Le bal de l'opéra," Ditto. ....DITTO  
— 32nd Set. "La fête de famille," Ditto. ....DITTO  
Strauss. Les Roses Waltzes. ....SHADE  
The Sisters, for 1 or 2 Performers. No. 1, "When the dew is on the grass." To be continued. ....DITTO  
Victoria, our youthful Queen. Divertimento by Grossé. ....LEE  
VOCAL.  
Absent Thoughts. Song, J. Macfarren. ....MONRO  
Bye-gone days. Ballad, Henry Palmer. ....OLLIVIER  
Come away to the mountain. Duet, J. Done. ....MONRO  
Far o'er the rolling sea. Duet, J. P. Hullah. ....DITTO  
In the sunny days of life. Song, J. P. Knight. ....DITTO  
I wish I had a little bird. (Little Laundress.) Song, J. Barnett LEE  
I'm a merry hearted maid. Song, J. Barnett. ....DITTO  
Songs of the Gondola, No. 8. Gay hearts are bounding. Duet. ....DITTO  
— No. 9. Farewell to Venice. Ditto. ....DITTO  
— No. 10. The moonlight gently beaming. Ditto. ....DITTO  
The Red Sea. Songs of Miriam, arranged by C. Eulenstein. ....DITTO

- The Normandy maid. For Guitar, arranged by Ditto. ....LEE  
The Star of England. Tribute to the Hero of Waterloo. ....OLLIVIER  
The beacon light to man. Song, J. P. Knight. ....MONRO  
They tell me she's no longer fair. Ballad, B. Lütgen. ....SHADE  
Rosalie, or the Echo. Duet. ....MONRO  
FOREIGN VOCAL.  
Kreutzer's Posthorn, with Violoncello Accompt. ....WESSEL  
La Nebbia. Canzonetta, Le Desma. ....LONSDALE  
La jeune batelière. Duet, Pilati DITTO  
Les armailles de Columbetta. Duet, Miss Masson. ....DITTO  
Nume benefico. Canone, 3 Voices. Radicati. ....DITTO  
Rosa non vidi mai. Cavatina, Bishop. ....DITTO  
Senza di te ben mio. Ditto, Capt. Frankland. ....DITTO  
Soave sogno de' miei primi anni. Romanza, Bellini. ....CHAPPELL  
Ti giura il labbro. Duet, Cimarosa. ....LONSDALE

## SACRED.

- Valentine's Hymns for Childhood LONSDALE  
ORGAN.  
Melodia Sacra. Selections from the Works of Handel, Haydn, &c. arranged for Organ or Piano-forte, by S. S. Wesley. 12 Nos. ....D'ALMAINE  
New arrangement of Handel's Choruses. The choral and instrumental fugues of Handel, selected from his Oratorios, Cantatas, Anthems, and other Works, arranged for the Organ, with a view to obtain as great an orchestral effect as is consistent with that Instrument, by H. J. Gauntlett. 12 Nos. ....DITTO  
Overture and Choruses in Spohr's oratorio of "The Crucifixion," by H. J. Gauntlett. 12 Nos. ....DITTO  
One hundred Interludes from Handel, Haydn, Spohr, &c. Arranged by F. C. Walker. ....HART  
Preludes and Fugues, intended as Exercises for the improvement of the hands, and as Voluntaries for the service of the Church. Nos. 1 and 2. ....D'ALMAINE  
Six Organ Voluntaries for the use of young Organists, by S. Wesley. Op. 56. ....DITTO  
Studio for the Organ. Series of Exercises in the strict and free styles, intended as Voluntaries. By Samuel S. Wesley. ....DITTO  
FLUTE.  
Kuhlau's Grand Solo, No. 1. Op. 57. ....HILL  
Nicholson's (C.) celebrated Waltz, No. 2. ....DITTO  
FLUTE AND PIANOFORTE.  
Berbiguier's Fantasia from the opera of "Marie." ....DITTO